

MANITOBA CALLING 1948

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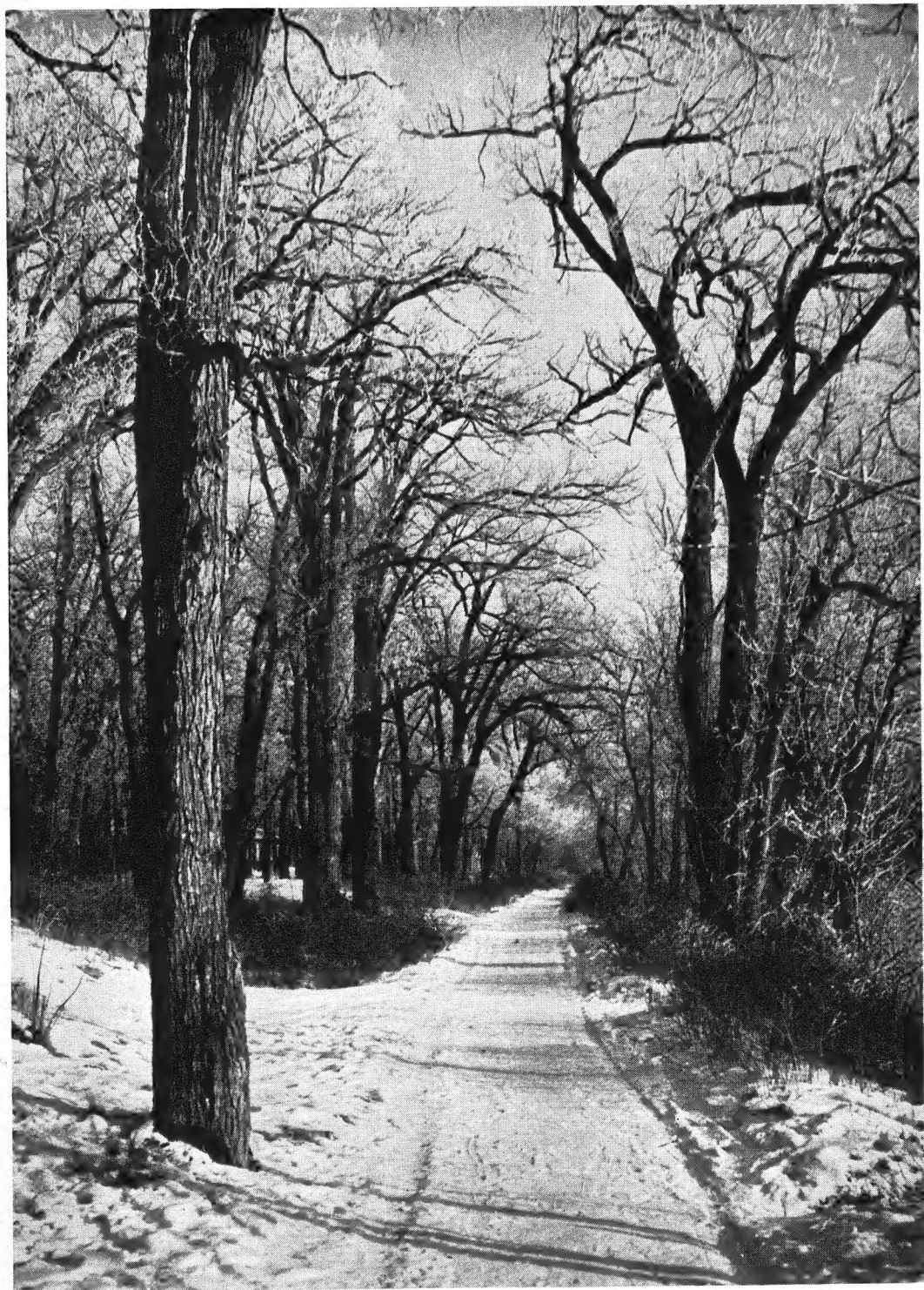
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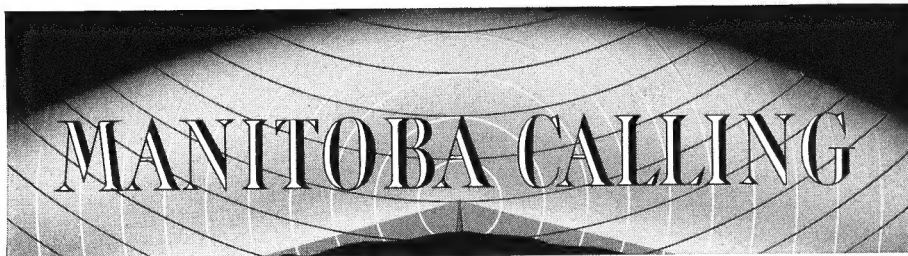
JANUARY





Red River Path—Winnipeg

—Photo by P. M. Chiswell.



Address all communications to Public Relations Department,
Vol. XII. No. 1. CKY Radio Branch CKX January, 1948.
Single Copy Manitoba Telephone System, 20 Issues, \$1.00.
5c Winnipeg. Post Free.

Between Ourselves

VOLUME TWELVE

Confidentially, when we somewhat timidly issued this publication as a four-page sheet in July 1937, we did not visualize its becoming established in its present form and reaching the twelfth volume. The idea of a printed bulletin for CKY listeners began when we produced a sheet of this same page size in CKY's first year of operation, 1923. It was called "Broadcasting." It appeared at odd intervals and, in the pressure of the multifarious duties required of radio people in those pioneer days, it passed peacefully away after three or four issues and, so far as we are aware, was never missed.

Volume I of *Manitoba Calling* included the monthly numbers from July to December 1937. Subsequent volumes have been made up of issues for a complete year in each case. All have been bound in boards and gilt-lettered cloth and a few are still available. One of these days, say fifty years from now, they will be prized by students of Manitoba history.

As a radio station publication, *Manitoba Calling* is unique. At least we know of nothing comparable being published by any station anywhere.

Having thus recorded our story, ventured a prediction, and claimed that which in all modesty we believe to be true, we make our bow as Number One of Volume Twelve and thank all our readers for past support.

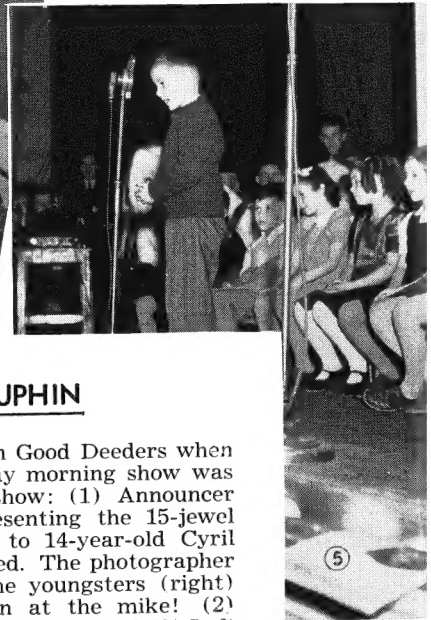
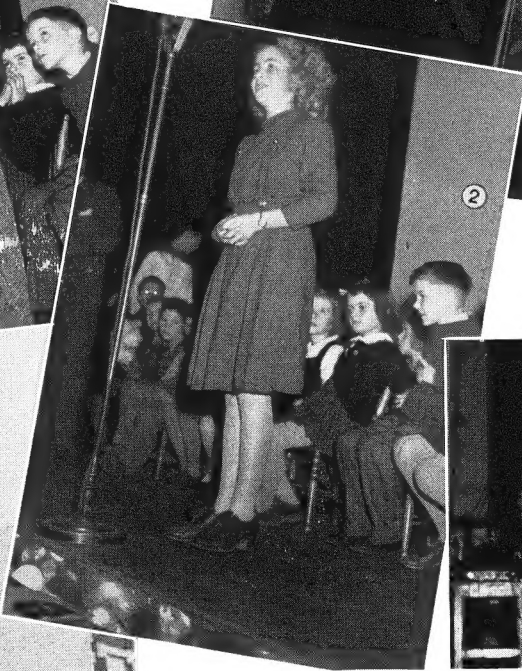
CKY AND CKX TO BE SOLD

On the evening of December 11th Hon. Stuart Garson, Premier of Manitoba, broadcast an announcement to the effect that CKY and CKX will cease to function as Manitoba-owned stations when the CBC opens its 50,000-watt transmitter now being constructed near Carman.

Mr. Garson outlined the circumstances which led to this decision following the establishment of a Dominion Government policy which does not permit the issuance of broadcasting licenses to Provincial Government agencies.

Both CKY and CKX have been advertised for sale and tenders will close on January 20th. An offer for CKY has been made by the CBC and is being held as a reserve bid. A further report will appear in a future issue of *Manitoba Calling*.

To all our readers and to all
CKY and CKX listeners—
Best Wishes for a Year of
Peace, Prosperity and
Happiness



GOOD DEED CLUB AT DAUPHIN

It was a big time for Dauphin Good Deeders when the T. Eaton Company's Saturday morning show was staged in that town. Pictures show: (1) Announcer Kerr Wilson of CKY (left) presenting the 15-jewel wrist watch and gold star pin to 14-year-old Cyril Demeria for a good deed performed. The photographer was intrigued by the faces of the youngsters (right) and nearly decapitated the men at the mike! (2) Marion McQuay singing "Mister Sailor Man." (3) Left to right: CKY Engineer George Henderson, Control Operator Don Robertson, Kerr Wilson, Good Deed Club Secretary Val Kane, Programme Director R. H. Roberts. (4) Line-up at Dauphin Theatre. (5) Jimmie Bullmore, 7 years old, reciting "Vespers." (6) Kerr Wilson. (7) Audience in the theatre.



The Red River Kitchen

Publication of our cover picture last month, showing the Red River Kitchen which is one of the historical exhibits in the Manitoba Museum, has stimulated much interest. Readers have asked how the kitchen came to be assembled. Our contributor Miss Nell Macvicar presents the following information on the subject:—

The story of the gathering together of the Selkirk relics is an interesting one.

Years ago the annual Kildonan-St. Paul's Agricultural Exhibition was held on grounds in North Kildonan near the spot where stood the McIvor farm, Stornoway House, as it was called. One of the most visited exhibits on the grounds was a small log cabin built by the Exhibition Board. Mr. Robert McBeth, who was President of the Board, gave the logs with which the cabin was built and made its thatched roof himself. The logs belonged to the original house and store owned by his ancestors. In that cabin, furnished as it would have been in the old days, were gathered many articles used by the Selkirk Settlers. When the holding of this exhibition was discontinued and the grounds abandoned, the little cabin was left standing for two years, still holding its precious contents.

Mrs. J. R. McDonald, who for twelve years had charge of the cabin's relics, told the story of its removal to its present home. She became worried over the gradual spoiling of the articles in the abandoned cabin and approached several men in an attempt to have them removed, but without success. It was only after getting in touch with Miss Anne Henderson and others of the Women's Committee of the Lord Selkirk Association, that any action was taken. They interested the Women's



Nell Macvicar

Canadian Club who in turn brought the matter to the attention of the Museum Board with the result that two members of the Board, Mrs. L. C. Stephens and Dr. Speechly, together with Mr. A. M. Henderson, visited the cabin and arranged to have the relics taken to the Legislative Building. The Women's Canadian Club donated the funds necessary for the setting up of the present exhibit in the Museum. To the original collection have since been added many other articles from old Red River homes; a fine memorial to the men and women who did so much to build up our city and province.

THE "MYSTERY" STATUE

The figure of the gallant little shoeshine boy obscurely placed in Assiniboine Park and pictured in recent issues of Manitoba Calling, continues to create discussion. Nobody seems to know who the original boy was, why he was immortalized as a statue, or

anything pertaining to him. Any of our readers who can offer information on the subject are cordially invited to write to the Editor. We were glad to see a photograph of the "mystery" statue used by the Winnipeg "Free Press" to illustrate the Christmas card distributed to their carrier boys this season.

Pictures of the Past - 1

A NEW "MANITOBA CALLING" SERIES

By L. B. FOOTE, Veteran Winnipeg Photographer



Photographing royalty on tour, family groups, dramatic news events, crime scenes for police records, clergymen's portraits for church bazaars—these were all in the day's work for L. B. Foote.

Few if any photographers in Canada have had a more interesting career than that of Newfoundland-born Lewis B. Foote. Son of a sea captain, L. B. first saw fog in Foote's Cove, Burin, on the south coast of the island whose people proudly call themselves inhabitants of Britain's oldest colony.

True to Newfoundlanders' tradition, young Foote felt the call of the rover and like many of his compatriots he went to sea in fishing schooners. Eventually, he stowed away on a sailing vessel bound for Nova Scotia. Arrived in the Maritimes, he took up photography and wandered all over the eastern provinces in search of pictures and the living which his skill in the art supported.

In 1902 he headed west and settled in Winnipeg. Some of his first professional work in the prairie city consisted in taking photographs which were sold by a number of women's organizations for the purpose of raising funds

for worthy causes. He took pictures of the city's churches and their clergy, and these productions were marketed to buy a new carpet for the minister's study, or whatever other object the ladies had in mind.

In course of time he became well established as a studio photographer while still finding much free-lance work to keep him busy and provide him with many thrills involving personal risks.

Soon, too, Mr. Foote made contacts with visiting celebrities, with whom he travelled on a variety of canoe trips, fishing and hunting expeditions. His friendly disposition and his reliability as a photographer have not been forgotten by many of the famous people with whom his work brought him into close association. Today, his correspondence includes letters bearing the names of royal palaces and the arms of ancient and eminent families.

On one occasion he persuaded the Prince of Wales, the present Duke of Windsor, to pose for a picture in a suit he didn't like. The Prince was at that time sailing from Victoria to Vancouver. He had with him a naval uniform which was a remarkably bad fit. So displeased was His Royal Highness that he considered having his valet throw it overboard. Mr. Foote was on the ship and was on good terms with the valet and he used his persuasive powers on the Prince to convince him that the British people would love to see a picture of him in that uniform. So the Prince consented to pose in the suit he didn't like, and Mr. Foote had another scoop.

L.B.'s albums bulge with photographs of occasions which were top news in their day. Many, too, are his views of people and places prominent in the early life of Winnipeg. A number of these will appear in future issues of *Manitoba Calling*, together with stories of Mr. Foote's interesting career.

Roofing the Fort Garry Hotel, 1912-1913

When the Fort Garry Hotel was being built, Mr. Foote was commissioned to get a photograph showing the process of sheathing the roof with copper. To secure this picture, he crept to the end of a long plank which was pushed out from a top-storey window and held by a number of workmen. Perhaps it was his early training in climbing masts and ropes aboard Newfoundland schooners that gave him nerves for such jobs as this.



The Listener Writes

CKY and CKX are always pleased to receive letters from their listeners. Suggestions and criticism are given careful consideration with a view to improving the broadcasting service.

APPRECIATIVE READER: "I have taken your magazine for a number of years and feel now I could not get along without it. . . ."—L.B., Boissevain, Man.

HODGE-PODGE: "Radio is a hodge-podge of good, bad and indifferent offerings with the bad and indifferent far too prevalent. If visitors to this country judge us by the junk which pours out of our radios, they must think we are mostly nit-wits! . . ."—R.W., Winnipeg.

ON THE OTHER HAND: "Considering the difficulties you must have to face, I think our radio is giving us very good service. . . ."—M.T., Winnipeg.

TWILIGHT TILL DAWN: "Anyone thinking of someone else from 'twilight till dawn' must be the victim of some pathological condition. . . As an introduction to the 'Listening Guide' for Manitoba's radio station it isn't a good choice. There is plenty from which to make a better selection than that one. . . ."—A.M., Winnipeg.

OPERA COMMENTATORS: "The Metropolitan Opera broadcasts are excellent radio fare and the commentaries are interesting, but why do the commentators gabble so? Sometimes it is hard to follow them. . . ."—H.S., Brandon. (We believe our correspondent is referring to the "quiz" feature rather than to the regular commentator.—Ed.)

BOUQUET: "Your December cover was the best yet. I would like such pictures to be seen by every school pupil in Manitoba. . . ."—F.L., Winnipeg.

Butterfly in Hamburg



Beside Lake Alster—A pre-war picture.

My jeep driver took me east from Oldenburg and across a massive bridge over the Weser into Bremen. That was in mid-September, 1945. Bomb damage was impressive. Our airmen had dropped many eggs in a vast acreage of fantastic steel structures which had been the giant plant of the Vacuum Oil refinery. The immense tangle of tanks and piping had been camouflaged with a net supported by lofty wooden poles. Part of the net with its patches of green material in imitation of leaves still made evident the elaborate precautions which had been taken to hide this property so vital to the Nazi war machine, but Allied bombers found it just the same.

From Bremen we continued north-eastwardly and were soon on one of Hitler's broad white highways, the autobahn. As an example of road construction it seemed the last word, though sometimes where our route crossed another at right angles, avoiding intersections by leaping them with

concrete bridges, the Allied airmen had added a demolishing postscript.

An interesting feature of this particular autobahn were the oil drums piled neatly on the road. The width they covered would have been sufficient for a first-class highway but on this wide strip the drums left plenty of road to spare. There were miles of them. I wondered, as we sped along, who placed them there, Allies or Nazis? Were they full or empty?—questions to which I was unable to obtain answers.

Our objective was Hamburg and by late afternoon we saw the typical skyline of grey chimneys in a pall of smoke marking a distant city. As we came nearer we arrived at a fork in the autobahn on the right-hand prong of which was a sign which, as it slipped past at 50 miles an hour, seemed to read "Hamburg." That was where we should have slowed down and paid a little better attention to the German print; we would have been saved time and em-

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barrassment. But we were happy at the prospect of ending our journey and finding something to eat, so we went merrily on.

Wrong City

In due course the scene changed from rural beauty to urban ugliness, made uglier by bombing. Seeking short cuts, we tried several roads towards what appeared to be the heart of the city, frequently finding our way blocked by wastes of rubble and twisted iron. Eventually, however, we saw a British military signboard which led us to the office of the Town Major. For the uninitiated, let me explain that on arrival at a town or city occupied by Allied troops, one went first to the Town Major, in this case a British official. He directed visitors to billets which had been carefully investigated and approved. In the land of an erstwhile enemy who might still be prejudiced, such precautions were compulsory. So, with relief at having found him at last, we reported to the T.M. Then came the shock to our hopes of an immediate home and our pride as experienced tourists. We were in HARburg, not Hamburg!

Getting out of Harburg was somewhat more complicated than getting in, but we made it, crossing the Elbe by a steel bridge, interviewing the Hamburg Town Major and finding billets before dark. My assignment was to a room in the elegant Atlantic Hotel, near Lake Alster and within a block or so of a bombed railway station.

The Atlantic was packed with Allied personnel—mostly British. Navy, Army, Air Force, Auxiliary Services and UNRRA officials were all there in a variety of uniforms and trimmings. The hotel was luxuriously furnished and the elevators were running. German waiters and housemaids went about their peacetime occupations. Page boys moved among the diners and loungers, seeking wanted persons, not yelling in our "Call for Philip Mor-EECE!" manner but by silently carrying names chalked on foot-square blackboards nailed to broom-handles.

I found Hamburg a nice city, superior to other German centres I visited, maybe because there was more of it intact. Damage was enormous, indeed, but it appeared to have been better aimed at military objectives and less generally widespread than in Berlin, Hannover and elsewhere. The residential section, including those around Lake Alster, seemed to have escaped, but there was a curious patchwork comprising acres of complete demolition, interspersed with regions entirely untouched. It was in one of these latter oases that I attended Grand Opera.

As usual in centres where conditions permitted, excellent entertainment was provided for troops on leave. When evening came, one followed street signs to the type of diversion one preferred: movies, the dance, concert, or maybe a sports event. In Hamburg on this occasion I chose the Garrison Theatre wherein "E.N.S.A." were presenting Puccini's opera, "Madame Butterfly."

I wandered in just as the overture commenced, but secured a front row seat in the orchestra stalls. For me the musical effect was marred by my being almost in the laps of the French horns, a location in which I could not enjoy maximum pleasure, however well the 60 pieces of the Hamburg Symphony may have sounded to patrons more favourably placed, or to the guest conductor, Warwick Braithwaite.

Poor Butterfly!

On the stage, Madame Butterfly was performed by the famous Sadlers Wells Opera Company from London, England, with Victoria Sladen in the title role and Arthur Servent playing the unfaithful Pinkerton. Musically it was satisfying enough, I suppose, and the acting was faultless; scenically it was beautiful, but the critically inclined might have found a number of excuses for chuckling. There was something unexplained about the age of Pinkerton junior, represented as still a swaddled infant in arms when Papa Pinkerton returned to Butterfly after an absence of three years. To those opera lovers, however, who can see nothing incongruous in 200-pound sopranos play-



Bert Pearl

Frequently referred to by Announcer Hugh Bartlett as "five-foot-two-and-a-half of sunshine," Bert actually is not that short. The diminutive stature is a playful understatement, but the "sunshine" is fair description, for personalities just don't come any sunnier than that possessed by the leader of The Happy Gang.

BUTTERFLY IN HAMBURG (Cont.)

ing the giddy Carmen to bay-windowed Don Joses, all things are probable.

For humour in this Hamburg effort one had to refer to the programme, evidently the product of a German press. Here was fun to be had in the intermission, sorting typographical errors from inaccurate translations. Thus, Mr. Eric Bass is termed a "Guess artist"; Pinkerton and Butterfly sing a "rak-turous" love duet; Goro seeks to persuade Butterfly to "merry" again; while Sharpless decides to "devise" her to marry Yamadori. At one point, Butterfly comes "excidently" into the room, but, according to the programme, tops it all by asking the second Mrs. Pinkerton to give Mr. P. a "massage," a matter which, notwithstanding her prior marital rights would seem now to be none of Butterfly's business!

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Toronto Symphony "Pops"

Sponsored by the Robert Simpson Company, the programmes by the Toronto Symphony Orchestra are again setting a high standard of excellence on the Trans-Canada network of the CBC. (CKY, Fridays, 7.00 p.m.).

On the opposite page we see (1) Paul Scherman, Assistant Conductor of Toronto Symphony Orchestra, who will conduct most of this season's "Pop" Concerts. (2) Charles Jennings, who is music commentator for the series. (3) Sir Ernest MacMillan, Conductor, in earnest conversation with three new members of the Orchestra: Abraham Galper, Ruth Ross and Robert Spergel. (4) Members of the Orchestra, all from Manitoba, left to right: Sigmund Steinberg, 1st violin; Harry Bergart, 1st violin; Ruth Ross, 'cellist; Goldie Bell, 2nd violin; Harry Freedman, oboe; Isaac Mamott, 'cellist; Harold Carter, viola. (5) Elwood Glover, Announcer. (6) Paul Scherman conducting Toronto Symphony Orchestra.

★

AUSTERITY AND LUXURY

The people of Great Britain are very short of food but, though radio entertainment is no substitute for appetizing dishes, they are better off than most folks in North America in being able to enjoy television programmes. Typical of many letters from England is one we received recently from a small town in Essex. The writer, after listing numerous groceries which are scarce or quite unobtainable, concluded by saying: "We had some fine views of the Royal Wedding on our television set."

★

VISITORS AT CKY

Tours of CKY's studios are conducted on week days from 2 p.m. on. Clubs and parties wishing to see the studios should write to the Public Relations Department, or telephone 92 191, for an appointment. On certain evenings, by arrangement, visitors are shown a motion picture in natural colour entitled "Backstage at CKY and CKX."

Toronto Symphony 'Pop' Concerts



PERSONALITY PORTRAITS - 10



JOHN McTAGGART

Licentiate of the Royal Academy of Music, Associate of the Royal College of Music, Licentiate of Trinity College of Music, Fellow of the Tonic Solfa College and, by academic standing and election, a Member of the Royal Society of Teachers (London). See biographical notes on opposite page.

JOHN McTAGGART

Born in Liverpool of Scottish ancestry, the subject of this biography commenced at an early age his musical studies which in course of time included the piano, organ, singing, theory and composition. Among his seven distinguished teachers were Sir Charles Stanford and Cav. Alberto Visetti, the latter principal Professor of Singing at the Royal College of Music, London, England. During the latter half of his studies with Visetti, he was his assistant, and was fortunate in meeting at his home many well-known performers and composers. For eighteen months Mr. McTaggart taught harmony and counterpoint at a Conservatory near London, and then went to Scotland.

In Scotland he was organist and choirmaster at several churches, and directed both choral and light opera societies. He also conducted the Western Orchestra of Glasgow (one of his successors being the well-known adjudicator Mr. Peebles Conn); the Paisley Orchestral Society; and the Ayr Amateur Orchestral Society; and also toured the West of Scotland with an orchestra drawn largely from the Scottish Orchestra.

In Canada he has appeared often with his Studio Choir on CKY; also for several months on the CBC with "Zephyr Strings," and, in association with Prof. Arthur Phelps (formerly of United College) in "The Minstrels' Gallery" (CBC). In response to an invitation from the Musicians' Union, Mr. McTaggart some years ago conducted for a season and a half some 65 of their members in an attempt to establish a Symphony Orchestra in Winnipeg. He has written both choral and instrumental music and has contributed numerous articles to newspapers and magazines. For two seasons Mr. McTaggart lectured on Public Speaking and Church Music in St. John's College, Winnipeg. He is at present Head of the Vocal and Elocution Department of the Bornoff School of Music in this city.

Who Remembers

OUR FIRST NEW YEAR'S EVE PROGRAMME ?

DECEMBER 31st, 1923:

"CKY will broadcast a dance programme tonight, commencing at 10 p.m. and running into New Year's Day. At 10.30 a.m. Tuesday, CKY will broadcast from Grace Methodist Church, where there is to be the 34th annual rally of the Winnipeg Methodist Sunday Schools. A musical programme has been arranged under the direction of Mr. F. H. Hughes, with Mr. S. P. A. Osborne at the organ. A message of greeting will be delivered by His Honour Lieutenant-Governor Sir James Aikins. Master George Johnson will give a reading, and the Benediction will be given by Dr. John McLean."

—CKY's Files.

★

"CLAUDIA" A NEW SHOW ON CKY

Sponsored by the Coca-Cola Company of Canada and broadcast by CKY at 9.45 a.m., Mondays through Fridays, "Claudia" is commencing on January 5. The series is written by Rose Franken, author of the very popular "Claudia" books. Each episode is complete in itself and listeners are promised a show which should hold their interest and make this a "must" in entertainment to be heard.

★

THE POWER OF RADIO

During a recent broadcast of the Metropolitan Opera, sponsored in Canada by McColl Frontenac and carried by CKY and the CBC's Trans-Canada network, one of the quiz participants between the acts made a slip concerning the personnel of a certain opera. Within an hour, the speaker received 940 telephone calls and telegrams calling attention to his error, which he graciously acknowledged and corrected.

Scalping as a Fine Art

Story telling used to be an established custom about New Year as the family gathered round the fire. Ghost stories were in great demand among the young; in fact the stories had to be in the tradition of children's fairy tales—full of horrors (the more the better). It is a wonder that the children slept for a week after being gorged with food and filled with fear. The writer has often wondered at the favourite fairy stories among children usually being about violent deaths—such as the witch being put in an oven alive, this event usually being followed by loud and prolonged applause.

In discussing the craft of scalping people, the writer has to rely on the writings of others, as it is one of the many gaps in an otherwise liberal education, that he never had any instruction on this subject.

The Indians sometimes scalped enemies alive and sent them back to the tribe as a warning that the price of hair-cuts had gone up. This was not necessarily fatal; often men were scalped on the battlefield while unconscious and recovered later. Scalping was sometimes total, sometimes partial—according to particular tastes. The technique varied with the different tribes and sundry localities; perhaps fashions changed as “hair-dos” do today. There were various methods as follows:

Total scalping could be (a) simple, when all the scalp (but only the scalp) was removed, and (b) compound when parts of the face or neck were removed, too. Records are lacking of any customer being asked, “Simple or compound, sir?”

Multiple scalping occurred where several warriors in turn removed a portion of a scalp, each piece counting as a whole scalp. This system was in-

troduced to avoid fights as to the rightful claimant, in which case the “rose” or crown was received by the chief or by the warrior who delivered the first important wound. This system became much more general with the introduction of firearms when the opponents were usually killed “anonymously.”

Scalping by “Sabrage”

This involved two separate operations: (1) The hair was seized and with a quick, strong pull, the skin was separated from the skull over a limited area of the scalp. (2) The knife was used as a sabre to sever a very limited portion of the scalp. During this operation, the foot was placed upon the victim's neck or shoulder.

Removal With the Teeth

When a bald man (usually white) was the customer, or when the hair was all short, as in some tribes or among certain tribal chiefs, a circular cut was made, a piece of skin was lifted and the scalp was removed by means of the teeth. Bossu (1769) related that du Tissenet was travelling with some Indians whose language was understood by him, though they did not suspect this. Du Tissenet wore his hair very short and covered it with a peruke. The Indians greatly admired his hair and were plotting to scalp him, when he threw down the peruke at their feet and shouted in their language, “You want my scalp, you treacherous scoundrels? Here it is; take it.” They ran away terrified and speechless.

Total Scalping

Starting about the middle of the forehead, the knife was inserted under the skin or a cut made round the head to the starting point, going over and behind the ears; with a good pull, it came off as easily as a glove being removed. Being free from frills, this

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was pleasanter for all parties concerned.

The scalps were highly treasured as evidence of skill and bravery in battle or of stealth when the victim was taken unawares at night. The locks were often worn on the skirt and leggings, in which case one might make a good display by cutting several tufts of hair from the one scalp. The whole scalp might also be attached to the top of a long pole and used during scalp dances or other ceremonies when "formal dress" might be the order of the day.

The writer is greatly indebted for much of his information to a monograph by Dr. Gabriel Nadeau entitled "Indian Scalping Technique of Different Tribes." (The New England Journal of Medicine. 1937.)—It is illustrated but is not recommended for bedtime reading!

The Museum has several shirts and leggings decorated in the manner described; they may be seen in the Kane collection in the West Gallery downstairs, and also in the Main Gallery upstairs.

Wimple's Woes



The usually jovial Fibber McGee and Molly lend sympathetic support to the unhappy Wallace Wimple (right), as he tells of the latest punishment inflicted on him by "Sweetie-face"—his "big old wife." Jim and Marian Jordan play "Fibber McGee and Molly," and Bill Thompson is the harassed Wallace Wimple. Fibber McGee and Molly are on the CBC Trans-Canada network (CKY) on Tuesdays at 8.30 p.m., sponsored by the makers of Johnson's Wax.



VETERAN CKY ORGANIST

Allan Caron's organ recitals have for many years been a feature in CKY's morning programmes. In addition to his innumerable selections of classical and popular items from the regular sources, Allan contributes many of his own compositions, some of which have been published. Among these latter are "Slumber Song," "You're the Answer to My Dreams," and "If You're the Girl," the music and lyrics are all by Allan Caron.

AMOS 'N' ANDY 'N' PAT

"Amos 'n' Andy," played by Freeman Gosden (right) and Charles Correll (rear) rehearsing with little Pat Washington (centre), who portrayed Amos' daughter, Arbadella, in their Christmas show. "Amos 'n' Andy," ever popular veteran artists, are heard on the CBC Trans-Canada network via CKY on Tuesdays at 8.00 p.m., sponsored by Lever Brothers.

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STAFF PORTRAITS

A number of our readers have requested us to publish more pictures of personnel at CKY and CKX. Next month we shall present several snapshots taken in our studios and control rooms. It should be stated that our camera man, like most photographers these days, is handicapped by the shortage of flash bulbs.



~ MANITOBA CALLING ~

Entertainment - - Old and New



One of the oldest forms of entertainment, the Punch and Judy show has been brought into many British homes by BBC television. The white object to the right of the Punch and Judy Theatre, is the microphone, placed out of view of the television camera.

CKX HIGHLIGHTS

SUNDAY

- 10.00—CBC News and Neighbourly News.
- 12.30—Young People's Hour.
- 1.00—CBC News.
- 3.30—Church of the Air.
- 4.00—Ford Theatre.
- 9.00—Voices of Strings.
- 10.00—CBC News.
- 10.30—Music by Eric Wild.

MONDAY

- 7.30—News (Daily).
- 7.45—Morning Varieties.
- 8.30—News (Daily).
- 12.55—Livestock Review (M.T.W.Th.F.).
- 1.00—News.
- 1.30—Farm Broadcast.
- 3.00—School Broadcast.
- 6.00—News (Daily).
- 6.45—Bob Eberly and Gart Trio.
- 9.00—Contented Hour.
- 10.00—News—CBC.
- 10.15—Furs on Parade.

TUESDAY

- 7.30—News.
- 9.45—Morning Devotions.
- 10.00—Church in the Wildwood.
- 11.00—BBC News.
- 12.00—Music of Manhattan.
- 6.30—The David Rose Show.
- 7.30—Toronto Symphony.
- 9.00—Bob Hope.
- 9.30—Burns' Chuckwagon.
- 10.30—The Click Orchestra.

WEDNESDAY

- 7.30—News.
- 9.45—Morning Devotions.
- 4.15—Family Favourites.
- 7.00—Dennis Day.
- 8.00—Mayor of the Town.
- 8.30—Buckingham Theatre.
- 10.00—News.
- 11.00—Let's Dance.

THURSDAY

- 7.00—The Gospel Half Hour.
- 7.30—Boston Blackie.
- 8.00—Dick Haymes.
- 10.00—News.
- 11.00—Let's Dance.

FRIDAY

- 7.30—Treasure Trail.
- 8.00—Light Up and Listen.
- 8.30—Information Please.
- 9.00—Championship Fight.
- 10.10—Bob Hawley, Pianist.

SATURDAY

- 10.30—Footlight Favourites.
- 12.00—Weekend Party.
- 5.15—The People Ask.
- 5.45—News.
- 6.00—Gisele la Fleche.
- 7.00—Twenty Questions.
- 7.30—Barnyard Jamboree.
- 10.00—News.
- 10.15—A.C.T. Amateur Night.
- 12.00—Sign Off.

SOME CKY PROGRAMMES

15,000 Watts—990 Kilocycles

(All times Central Standard)

Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Programmes marked * run on weekdays. Those marked † are on weekdays except Saturdays.

SUNDAY

- 9.45—Sunday School.
- 10.15—Prairie Gardener—CBC.
- 11.00—Church Service.
- 12.25—News.
- 12.30—Way of the Spirit—CBC.
- 1.00—CBC News—CBC.
- 1.30—Religious Period—BBC.
- 2.00—New York Philharmonic—CBC.
- 3.30—Church of the Air—CBC.
- 4.00—Singing Stars of Tomorrow—York Knitting Mills.
- 4.30—News—CBC.
- 5.00—Ozzie and Harriet—CBC—Int. Silver.
- 5.30—Weather Forecast—CBC.
- 6.30—Music for Canadians—Tip Top Tailors.
- 7.00—Church Service.
- 8.30—Album Music—Bayer Aspirin.
- 9.00—Stage 48—CBC.
- 10.30—Music by Eric Wild—CBC.
- 11.30—Vesper Hour—CBC.
- 12.00—News, Time and Sign Off.

- 7.30—Canadian Cavalcade—Borden's Ltd.
- 8.00—Amos 'n' Andy—Lever Bros.
- 8.30—Fibber McGee—Johnson's Wax
- 9.30—London Playhouse—Can. Oil Co.
- 10.00—Alberta Ranch-house—CBC.
- 11.30—Design for Listening—CBC.

WEDNESDAY

- 9.25—Voice of Inspiration.
- 12.45—Claire Wallace—Robin Hood Flour.
- 5.15—University on the Air.
- 5.45—Your Favourite Songs—Bee Hive.
- 6.45—The M.T.S. Show—Man. Tel. System.
- 7.15—Citizens' Forum—CBC.
- 8.30—Tribune Quiz—Winnipeg Tribune
- 11.30—Nocturne—CBC.

THURSDAY

- 12.45—Singalong—Toni Inc.
- 7.00—Boston Blackie—Canadian Starch.
- 7.30—John and Judy—Lamont Corliss.
- 8.00—Kraft Music Hall—Kraft Cheese.
- 8.30—Wayne and Shuster—RCA Victor.
- 9.30—Eventide—CBC.
- 10.30—Winnipeg Concert Orchestra—CBC.
- 11.00—Vancouver Theatre—CBC.
- 11.30—Nocturne—CBC.

FRIDAY

- 9.25—Voice of Inspiration.
- 12.45—Claire Wallace—Robin Hood Flour.
- 5.15—University on the Air.
- 5.45—Your Favourite Songs—Bee Hive.
- 7.00—Toronto Symphony—R. Simpson Co.
- 8.00—Barnyard Jamboree—Quaker Flour.
- 8.30—Waltz Time—Sterling Products.
- 10.00—Prairie Schooner—CBC.
- 11.30—Mainly About Music—CBC.

SATURDAY

- 9.45—Morning Devotions—CBC.
- 10.00—Crossroads Jamboree—LS.
- 10.30—Good Deed Club—T. Eaton Co.
- 11.15—Y.M.C.A. Sports College—CBC
- 11.30—M.T.S. Show—Man. Tel. System.
- 12.00—Music Hall Variety.
- 1.00—Metropolitan Opera—McColl Frontenac.
- 5.00—The People Ask.
- 5.45—Wes McKnight—St. Lawrence Starch.
- 6.15—British Variety.
- 7.00—Life of Riley—P. & G.
- 7.30—Share the Wealth—Colgate Palmolive.
- 8.05—N.H.L. Hockey—Imperial Oil Co.
- 10.00—Red River Barn Dance—H.B.C.
- 10.30—W. lly Wicken's Orchestra—CBC.
- 11.00—Northern Lights—CBC.
- 11.30—Chamber Music—CBC.

TUESDAY

- 12.45—Singalong—Toni Inc.
- 7.00—Big Town—Ironized Yeast.



Assiniboine Park, Winnipeg

—Photo by Bob Frederickson.



Seat Vacant

—Photo by J. A. Hartman.